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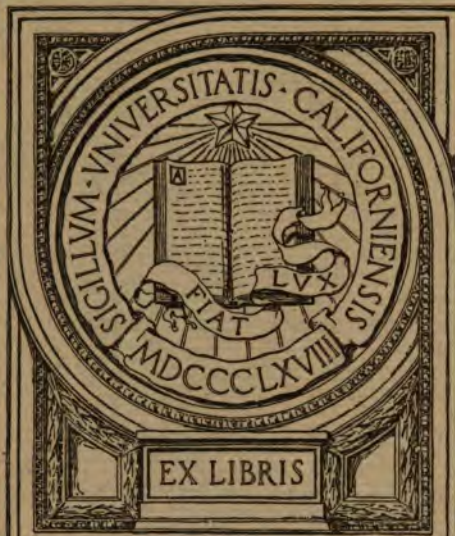
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BELGIUM

BELGIAN PAINTERS AT SAN FRANCISCO

frescoes, paintings, altar-pieces and triptychs they contained are now but ashes; nevertheless, the unconquerable resolution and tenacity of our race is such that nothing shall or can prevent us from renewing our endeavors and efforts and rising again from our fall. Wherever one masterpiece has perished another will be created to take its place; perhaps already another has been created, and it may be that some may even be among those works of art which Belgium has sent so far away from home to the present Exposition in San Francisco.

Great difficulties were experienced in collecting these. Our country was suddenly invaded and most of our artists had deserted their studios. It became necessary to seek for works of Belgian art in foreign lands in order to fill the space which the French Government, in earnest solicitude for the welfare of our artists, has generously put at their disposal in the galleries of the French Pavilion. Thanks to the powerful initiative of our august Sovereigns, for which we owe a debt of gratitude, and also thanks to the assistance and good will received from all sides, we were successful.

BELGIAN PAINTERS AT SAN FRANCISCO

Taken as a whole, the works now placed before American critics and other men of judgment will give a very fair example of our contemporary artistic activity and achievements.

In no country at the present time do we find absolute unanimity among artists; everywhere we observe, not one single school, but several schools, each in friendly rivalry with the other.

In Belgium we have painters for whom nothing but the external world seems to exist and we have others who depict only either their own visions or ideas. The former are attracted by the play of light and shade on various different objects and by the vibrating lines which separate one object from the other. Certain artists confine their attention to style and composition, they hold to classical traditions; others confuse old traditions with those established by the academicians; between these two groups there appear two others possessing no very distinct characteristics; they are half classic and half realistic, their art is but a compromise. Generally speaking this is the art that pleases most and achieves the most rapid success.

It will be easy for the public to form a judgment as to the place to be assigned to our Belgian

BELGIAN PAINTERS AT SAN FRANCISCO

painters, but whatever opinion may be formed in regard to their schools and doctrines the public may be assured that our artists will be found to possess all the eminent qualities which our masters of the Gothic and Renaissance periods have stamped upon their work. These qualities are a sure and true sense of color together with a deep and ever-watchful consciousness.

Emile VERHAEREN.



I.

PAINTINGS

DRAWINGS, WATER-COLOURS

ETCHINGS

Paintings, Drawings, Water Colours, Etchings

BAERTSOEN (ALBERT).

Born at Ghent.

1. Mining Country Under Snow (Liège).
2. Corner of a Canal at Bruges.
Paintings.
3. House-Front in Ghent.
4. A Corner in Amsterdam.
5. A Corner in Flanders.
6. Ghent: "Vieilles Eaux."
Etchings.

BRUYCKER (JULES DE).

Born at Ghent.

7. Marché St. Jacques at Ghent.
8. At the Market: Ghent.
9. Golfyn House: Ghent.
10. Hoisting the Dragon on the Belfry at Ghent.
11. Base of the Castle of the Count of Flanders:
Ghent.
Etchings.

CASSIERS (HENRI).

Born at Antwerp.

- 12. The River at Edam.
- 13. The Belfry.
- 14. A Summer Day at Volendam.
Belong to Mr. G. Petit.

CELOS (JULIEN).

Born at Antwerp.

- 15. The Market at Mechlin.
- 16. Banks of the Canal.
- 17. Alleys in Flanders.
- 18. Old Bridge.
- 19. Pont Ste. Croix.
- 20. Winter in Flanders.
- 21. Old City-Gate.
- 22. Autumn: Bruges.
- 23. Gate of the Béguinage.
- 24. Market-place in Flanders.
- 25. Street in the Béguinage.
- 26. Church in Winter.
- 27. Market-place in Winter.
Coloured etchings.
Belong to Mr. G. Petit.

CHARLET (FRANTZ).

Born at Brussels.

- 28. Dressing Baby.
- 29. On the Beach.
- 30. Interior.
Belong to Mr. G. Petit.

PAINTINGS, DRAWINGS, WATER-COLOURS, ETCHINGS

30B. The Fisherman's Family.

Paintings.

- 31. By the Cradle.
- 32. The Soup.
- 33. The Toy.
- 34. Light Breakfast.

Etchings.

Belong to Mr. G. Petit.

CLAUS (EMILE).

Born at Vive-Saint-Eloi (East Flanders).

- 35. The Green Door.

Belongs to Miss L. B.

- 36. The Garden.

Belongs to Mr. L. G. Sauter.

COLLARD (THE LATE MME. MARIE).

Born at Brussels.

- 37. The Orchard.

- 38. The Farm.

Belong to Mr. Durand-Ruel.

CRESPIN (THE LATE LOUIS-CHARLES).

Born at Brussels.

- 39. Old Curios.

DONNAY (AUGUSTE).

Born at Liège.

- 40. Autumn Morning, near Liège.

- 41. Walloon Landscape.

- 42. End of the Day in the Fagne.

Belong to Mr. Albert Mockel.

PAINTINGS, DRAWINGS, WATER-COLOURS, ETCHINGS

FRANCOIS (JOSEPH).

Born at Saint-Josse-ten-Noode-lez-Bruxelles.

43. Marine.

FREDERIC (LÉON).

Born at Brussels.

44. Little Flemish Girls: Study.

Drawing.

Belongs to the Musée du Luxembourg.

GILSOUL (VICTOR).

Born at Brussels.

45. Evening in Antwerp.
46. Dunes at Nieuport.
47. The Grand' Place at Brussels.
48. Corner in a Béguinage.
49. View from the Artist's Studio in Brussels.
50. Evening at Beaulieu.
Paintings.
51. Old Dutch Houses.
52. Evening at Mechlin.
53. Bend of the Canal.
Coloured etchings.
Belong to Mr. G. Petit.

GROUX (HENRI DE).

Born at Brussels.

54. The Wounded: Study.

Belongs to Mr. Albert Mockel.

PAINTINGS, DRAWINGS, WATER-COLOURS, ETCHINGS

HAUSTRATE (GASTON).

Born at Everbergh (Brabant).

55. End of the Dinner.

HUYS (MODEST).

Born at Olsene.

56. The Market at Audenaerde.

HYNCKES (RAOUL).

57. The Old Boat in the Harbour.

58. The Pier.

JEFFERYS (MARCEL).

Born at Brussels.

59. Flowers.

60. At the Concert.

61. In the Studio.

62. The Pont-Royal in Paris, looking upstream
from the left bank.

63. The Pont des Saints Pères and the Louvre,
Paris.

64. Bouquet of Poppies near a Window.
Water-colours.

LAMBERT (CAMILLE-NICOLAS).

Born at Arlon.

65. Twilight at Sea.

66. A Fine Day at Sea.
Belongs to the State.

PAINTINGS, DRAWINGS, WATER-COLOURS, ETCHINGS

MARCETTE (ALEXANDRE).

Born at Spa.

- 67. Fishing-boats: Night Scene.
- 68. Storm in the Dunes at Nieuport.
Belong to Messrs. Chaine & Simonson.
- 69. The Channel; Nieuport.
- 70. Fishing Boat in Nieuport Channel.
Water-colours.

MARECHAL (FRANÇOIS).

Born at Liège.

- 71. The Meuse at Liège.
The Fountain.
A Corner in Liège.
The Cliff.
The Meuse at Liège.
Valley of the Meuse.
- 72. Amercoeur.
The Meuse.
Snow-Scene.
Night-Fall.
A Corner in Liège.
A Night Bird.
- 73. Snow.
The Wreck.
The Basilic.
Under the Snow.
End of the Winter.
Etchings.

PAINTINGS, DRAWINGS, WATER-COLOURS, ETCHINGS

MEUNIER (CONSTANTIN).

Brussels (1831-1905).

- 74. Serfdom.
Pen and ink drawing.
- 75. Heads of Miners: Study.
- 76. Miner at Rest.
Pencil drawings.
Belong to the Musée du Luxembourg.
(See also "Sculpture").

OPSOMER (ISIDORE).

Born at Lierre.

- 77. Old Gate at Lierre.
- 78. Church of the Béguinage: Lierre.
Coloured etchings.

PAULUS (PIERRE).

Born at Châtelet.

- 79. Saint Paul's Cathedral: London.
- 80. The Thames: London.

PAULUS (FRANCIS-PETRUS).

Born at Detroit (Michigan, U. S. A.)

- 81. Flemish Market.

RASSENFOSSE (ARMAND).

Born at Liège.

- 82. Head of a Woman: Study.
Head of a Woman: Study.
Sanguines.
Diana.
Steel point engraving.
Belongs to Mr. Pol Neveux, Bellefroid.

PAINTINGS, DRAWINGS, WATER-COLOURS, ETCHINGS

- 83. The Young Sorceress.
- 84. Woman Knitting.
Steel point engravings.
- 85. The New Year.
- 86. Flowers of Evil.
- 87. A Woman: Study.
Drawings.
- 88. Portrait.
Pastel.
- 89. A Woman: Study.
- 90. Working Girls in Wallony.
Etchings.

RENIS (José).

Born at Madeira, of Belgian Parents.

- 91. The Girl at Prayer.
Painting.
- 92. "Ave."
Etching.

RICHIR (HERMAN).

Born at Brussels.

- 93. The Red Shawl.
- 94. Looking Backward.

RONNER (Mlle. ALICE).

Born at Brussels.

- 95. Gillyflowers.

PAINTINGS, DRAWINGS, WATER-COLOURS, ETCHINGS

ROPS (FÉLICIEN).

Born at Namur in 1833; Died in Paris in 1898.

- 96. The Woman with the Eye-glasses.
- 97. The Great Lyre (Ad Astra).
- 98. The Vender of Snails.
Drawings.

STEVENS (ALFRED).

Born at Brussels in 1823; Died at Paris in 1906.

- 99. Miss Fauvette.
Belongs to Mr. G. Petit.

STRUYS (ALEXANDRE).

Born at Antwerp.

- 100. At the Lacemaker's.

TER LINDEN (THE LATE FÉLIX).

Born at Lodelinsart (Hainault).

- 101. The Guardian of the Harem.
- 102. Cliffs at Comblain-au-Pont.
Belongs to Mr. Durand-Ruel.

THOMAS (HENRI).

Born at Brussels.

- 103. Bird of Prey.
Monotype.

VAN DER LOO (MARTIN).

Born at Vieux-Dieu, Antwerp.

- 104. Spire of the Cathedral: Antwerp.
- 105. Old People's Home: Antwerp.
Etchings.

PAINTINGS, DRAWINGS, WATER-COLOURS, ETCHINGS

VAN RYSELBERGHE (THÉODORE).

Born at Ghent.

- 106. The Path of Ste-Brelade: Jersey.**
- 107. Bouquet of Gillyflowers.**
Belongs to the Musée du Luxembourg.
- 108. Maud.**
- 109. Fountain in the Garden of the Generalife,**
Granada.
- 110. Garden of the Generalife, Granada.**

VERWEE (THE LATE LOUIS).

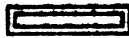
Born at Brussels.

- 111. A Woman Dressing.**
- 112. The Woman with the Dog.**
Belong to Mr. Durand-Ruel.

WILLEMS (FLORENT).

Born at Liège in 1824; Died at Neuilly-sur-Seine in 1905.

- 113. In the Painter's Studio.**



II.
SCULPTURE

Sculpture

CHARLIER (GUILLAUME).

- 114. Young Fisherman.
- 115. Old Sailor.
Bronzes.

DILLENS (THE LATE JULIEN).

Born at Antwerp in 1849; Died at Brussels in 1904.

- 116. The Grocer.
- 117. The Turner.
Bronze figurines.
- 118. Bust of Léon Frédéric.
Belongs to the Royal Museum, Brussels.

DUPON (JOSUÉ).

Born at Ichteghem.

- 119. Team of Draft Horses.
Bronze bas-relief.
- 120. Young Indian on a Camel.
Bronze figurine.

GASPAR (JEAN).

- 121. Elephant.
Bronze.
Belongs to the Royal Museum, Brussels.

HAVELOOSE (MARNIX D').

Born at Brussels.

- 122. The Dance of the Veils.
Bronze.

SCULPTURE

LAGAE (JULES).

Born at Roulers.

123. Bust of H. M. King Albert I.

LORRAIN (JENNY).

Born at Verviers.

124. Heather Blossoms.
Marble bust.

MEUNIER (CONSTANTIN).

Brussels (1831-1905).

125. Bust of Charles Cottet, the French Artist.

Bronze.

Belongs to Mr. Charles Cottet.

126. Bust of the Painter Théo. Van Rysselberghe.

Bronze.

Belongs to Mr. Th. Van Rysselberghe.

(See also "Paintings").

MINNE (GEORGES).

Born at Ghent.

127. Ecce Homo.

Bronze figurine.

Belongs to the Royal Museum, Brussels.

128. Water-carrier.

Bronze figurine.

Belongs to Mr. Th. Van Rysselberghe.

ROUSSEAU (VICTOR).

Born at Feluy-Arquennes.

129. Bust of a Young Girl.

Plaster.

130. Souvenir.

Statuette.

Belongs to Mr. Albert Mockel.

SAMUEL (CHARLES).

Born at Brussels.

131. Bust of H. M. Queen Elizabeth.
-

III.
LACES.

Laces

- 132. Bedspread in Bruges.
- 133. Flounce in Bruges.
- 134. Flounce in Bruges.
- 135. Flounce in Binche.
- 136. Flounce in Flemish.
- 137. Large Flounce in Embroidered Net, Lilies of
the Valley.
- 138. Flounce in Flemish.
- 139. Small Flounce in Flemish.
- 140. Flounce in Binche.
- 141. Flounce in Binche.
- 142. Sunshade and Two Sleeves in Bruges.
- 143. Scarf in Binche.
- 144. Flounce in Binche.
- 145. Flounce in Binche.
- 146. Flounce in Binche.
- 147. Two Sleeves and Collar in Valenciennes.
- 148. Flounce in English Point.
- 149. Handkerchief in English Point, formerly the
Property of Queen Victoria of England.
- 150. Handkerchief in Embroidered Cambric, bor-
dered in Valenciennes.
- 151. Handkerchief in English Point.
- 152. Flounce in Flemish.
- 153. Handkerchief in Cambric, Valenciennes and
Embroidery.

LACES

154. Flounce in English Point.
155. Flounce in English Point, Human Figures and Chariots.
156. Dress-front with Two Sleeves in English Point, Human Figures and Pagodas. Unique.
157. Veil in English Applique.
158. Flounce in English Point, Chinese Figures and Balusters.
159. Flounce in English.
160. Flounce in English.
161. Veil in White Chantilly.
162. Scarf in English Applique.
163. Flounce in Valenciennes Brabant.
164. Square Veil in English.
165. Kerchief in English Applique.
166. Flounce in Mechlin.
167. Kerchief in Silk Muslin set off in Mechlin.
168. Flounce in Binche.
169. Flounce in Needle-point.
170. Flounce in English Applique.
171. Scarf in Binche.
172. Small Veil in English Applique.
173. English Applique with Flounce.
174. Small Flounce in Valenciennes.
175. Small Veil in English.
176. Fan in Flemish Point with Human Figures, Mounted in Ivory.
177. Fan in English Point and Coats of Arms.

This collection of laces belongs to Mme. Rigaud, Paris.

IV.

**HISTORICAL MONUMENTS
PLANS, MODELS, ETC.**

Historical Monuments, Plans, Models, Etc.

- 128. Spire of the Cathedral: Antwerp.
- 129. Museum of Industrial Arts: Antwerp.
- 180. Ruins of St. Bavo's Abbey: Ghent.
- 181. The "Quai aux Herbes": Ghent.
- 182. The Small Béguinage: Ghent.
- 183. The "Arrière Faucille": Ghent.
- 184. Castle of the Counts of Flanders: Ghent.
- 185. Prospect View of Large Monuments: Ghent.
- 186. Panoramic View: Tournai.
- 187. } Views of Monuments and Fortifications:
- 191. } Tournai.
- 192. The "Pont du Cheval" and "Palais du Franc": Bruges.
- 193. } Views of Various Monuments: Bruges.
- 194. }
- 195. Belfry and Tower of the Church of Notre-Dame: Bruges.
- 196. The "Quai Vert": Bruges.
- 197. The Belfry: Bruges.
- 198. The Tower: Bruges.
- 199. The "Pont des Clefs": Bruges.
- 200. Gate of the Béguinage: Bruges.
- 201. The "Porte Ste. Croix": Bruges.
- 202. Old Monuments: Bruges.

HISTORICAL MONUMENTS, PLANS, MODELS, ETC.

- 203. The "Quai du Rosaire": Bruges.
 - 204. The Bridge of the Augustines: Bruges.
 - 205. Avenue de Keyser: Antwerp.
 - 206. Court of the Plantin Museum: Antwerp.
 - 207. View in the Park: Antwerp.
 - 208. City Hall: Antwerp.
 - 209. } Docks: Antwerp.
 - 210. }
 - 211. City Hall: Brussels.
 - 212. Church of Notre-Dame des Victoires: Brussels.
 - 213. Hall of Justice: Brussels.
 - 214. Eighteen Coloured Reproductions from Old Belgian Masters.
 - 215. Twenty-six Coloured Reproductions from Old Belgian Masters.
 - 216. Twelve Coloured Reproductions from Old Belgian Masters.
 - 217. St. George's Lock: Ghent.
 - 218. } Church of St. Martin: Arlon.
 - 219. }
 - 220. The "Quai aux Herbes": Ghent.
 - 221. Church of St. Peter and St. Paul: Ostend.
 - 222. The "Pont du Broel": Courtrai.
 - 223. The "Pont de Jambes": Namur.
 - 224. Chinese Pavilion: Laeken.
 - 225. Bridge on the Meuse: Huy.
 - 226. The "Pont St. Michel": Ghent.
 - 227. The "Pont de Fragnée": Liège.
 - 228. Arcade, Parc of the Cinquantenaire: Brussels.
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HISTORICAL MONUMENTS, PLANS, MODELS, ETC.

- 229. Dam of the Gileppe.
- 230. Hospital: Bruges.
- 231. The Meuse at Dinant.
- 232. Coloured Plan of the Royal Domain at Laeken.
- 233. Improvement of the Antwerp Suburbs (coloured plan).
- 234. } Views of Old Monuments Restored.
- 235. } Views of Old Monuments Restored.
- 236. Coloured Plan of the Royal Palace at Brussels.
- 237. Church of St. Gommaire: Lierre.
- 238. City Hall: Lierre.
- 239. } Church of St. John: Poperinghe.
- 240. } Church of St. John: Poperinghe.
- 241. } Church of St. John: Poperinghe.
- 242. } Church of St. John: Poperinghe.
- 243. House of the Templars: Ypres.
- 244. Cloth-Halls: Ypres.
- 245. Butcher's Hall: Ypres.
- 246. Old Cathedral: Ypres.
- 247. Church of St. Martin: Ypres.
- 248. City Hall: Ypres.
- 249. } St. Peter's Church: Louvain.
- 250. } St. Peter's Church: Louvain.
- 251. Church of St. Gommaire: Lierre.
- 252. Church of Notre-Dame de la Dyle: Mechlin.
- 253. Cathedral of Mechlin.
- 254. Church of Ste. Walburge: Furnes.
- 255. Belfry of the City Hall: Alost.

HISTORICAL MONUMENTS, PLANS, MODELS, ETC.

- 256. City Hall: Furnes.
- 257. Choir of the Church of Ste. Walburge:
Furnes.
- 258. Belfry and Old City Hall: Alost.
- 259. Old City Hall: Alost.
- 260. Church of St. Martin: Alost.
- 261. } Church of Notre-Dame du Lac: Tirlemont.
- 262. } Church of Notre-Dame du Lac: Tirlemont.
- 263. } Church of Notre-Dame du Lac: Tirlemont.
- 264. Church of St. Martin: Alost.

**MANY OF THESE MONUMENTS HAVE BEEN
RECENTLY DESTROYED.**

265. MODEL OF THE PORT OF ANTWERP.

The model of the Port of Antwerp represents, on the scale of 1/500, this great harbour of Belgium, with its roadstead and quays of the Scheldt, and its extensive system of Maritime Docks. The streets shown are those of the old town immediately adjoining the waterfront; in this section of the city are situated such monuments as the celebrated Cathedral of Notre-Dame with its beautiful spire (built in the fifteenth century), the City Hall (of the sixteenth century, in Italian Renaissance style), the famous Castle of Steen (which was built in the ninth century to resist the invasion of the Normans), etc.

The riverside quays extend from north to south for more than three miles, and the largest ships using the port are berthed there. The depth of water at high tide varies from thirty-five to forty-two feet. They are provided with 148 movable cranes, capable of lifting from

HISTORICAL MONUMENTS, PLANS, MODELS, ETC.

one to five tons each, and one crane of fifty tons, all manipulated either by electricity or by hydraulic pressure.

Along these quays are built metallic sheds covering a surface of nearly 1,000,000 square feet. Between these sheds and the quay-wall run two or three railway tracks for direct transshipment; beyond the sheds are five other tracks for transshipment and train circulation. The connection between tracks is made by turning plates or shifting trenches, worked by electric power.

Facing the center of the town are built two elevated scenic walks of about 700 feet each, providing to visitors an unobstructed view of the river and a safe place to watch the activities of loading and unloading the vessels.

The Maritime Docks form the principal part of the Port of Antwerp; they are thirteen in number and are connected with the river by three locks. The Royers' lock is the most important and can accommodate a vessel of 585 feet length.

The docks are, as far as possible, devoted to special lines of navigation and to special classes of merchandise. They have a total length of quayage of 59,000 feet. Like the riverside quays, they are provided with metallic sheds covering a surface of 4,000,000 feet, and with railroad tracks alongside the quays and on the outside of the sheds for direct transshipment. They are equipped with 240 electric or hydraulic movable cranes from two to three tons each, and with sheers of 120 tons, one crane of forty, one of thirty, and two of twenty tons. There are also special apparatus for the loading and unloading of coal, floating grain elevators, etc.

The railroad tracks along the river and the dock-quays aggregate a length of nearly 130 miles. They converge towards four grouping stations having a siding capacity of 18,000 cars and an average daily traffic of 9,500 cars.

HISTORICAL MONUMENTS, PLANS, MODELS, ETC.

In addition to the docks already mentioned, there are three separate docks with a total quayage of 7,100 feet, and more especially devoted to interior navigation.

Antwerp is one of the three foremost ports of Continental Europe. In 1912 (date of the last available statistics), the movement of the port was:

	ARRIVALS (tons)	DEPARTURES (tons)
By sea.....	13,756,880	13,721,723
By inland waterways.....	9,697,904	9,614,957
Total.....	23,454,784	23,336,680

266. MODEL OF THE PORT OF GHENT.

Ghent is one of the principal industrial towns of Belgium and is especially known for her textile industries. Although far inland, the city is connected with the sea by a canal about nineteen miles long, which joins the lower Scheldt at Terneuzen (Holland), and is available all through the year for vessels up to 400 feet in length.

The harbour is composed of five docks and two side-docks, with a total length of quayage of 23,200 feet. The equipment is similar to the equipment of the Port of Antwerp, and includes sixty-five electric cranes of a lifting capacity of two and one-half tons.

Ghent is situated at the junction of the Scheldt and the River Lys, which, together with many important canals, put the city into communication with the industrial centers of Belgium and the northern part of France. On that

HISTORICAL MONUMENTS, PLANS, MODELS, ETC.

account, Ghent is a very prosperous city and is bound to take a prominent place amongst the secondary ports of Europe.

The movement of the harbour in 1912 amounted to more than 2,000,000 tons for sea traffic, while the interior navigation amounted to 7,500,000 tons, for arrivals and departures combined.

267. MODEL OF THE PORT OF BRUSSELS.

Brussels, the capital of the country, is situated in the heart of Belgium. Her large population, her various and important industries, and her position as a center of the Belgian railways made it imperative to improve her facilities for water transportation.

A company was formed in 1896 with the aim to greatly improve and increase the already existing ways of communication. The canal connecting the port with the Scheldt was enlarged to such an extent as to be available for sea-going vessels up to 340 feet in length.

The port is composed of three docks, with a total length of quayage of about 18,000 feet; electric cranes, metallic sheds, etc., of the most modern type complete its equipment.

To commemorate the immense work performed and its successful completion, elaborate festivities were planned to take place in the month of September, 1914. The well-known recent events prevented this celebration.

268. MODEL OF ROYERS' LOCK.

(See "Model of the Port of Antwerp.")

NO. 1710
AMERICAN

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